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variety of units of design, and a delicate appreciation of harmony in colors.

Two book covers, painted in lacquer colors, are very fine examples of the miniature work in which Persian and Indian artists excelled. They show the usual beautiful painting of flowers and conventional borders and characteristic appreciation of the decorative value of pure color enriched with gold. One cover displays a scheme of florid tones, the other a more refined one of delicate flowers and arabesques on yellow, brown and gold grounds. Both are attributed to the XVI Century.

EGYPTIAN

AMONG the two thousand divine beings recognized by the ancient Egyptians, is Ptah; known under many names in the different Nomes or districts of the Nile valley, he was the chief god worshiped in the city of Memphis, founded by the first historic king of Egypt, Menes, about 4400 B. C. An ebony statuette of this god, recently acquired by the Museum, shows him in the mummy form of Osiris, his arms hidden in his wrappings, his hands grasping the "Uas" sceptre, the emblem of power, life and stability; an inscrutable smile is on his lips, his head bare.

A large black granite bowl from the Third Dynasty, found at Bet Khallef, is of fine close material, polished by much handling, the edges turned in and having a depression in the bottom, probably for convenience in grinding; it is an interesting example of the extreme patience of the ancient artizan, as well as of his skill in working so intractable a material.

A large mortar of a coarser granite, having two small handles or ears in the form of rams' heads, is also an

interesting and artistic product of ancient Egypt. The three pieces were formerly in the Rustafjael Collection.

To the department of textiles the Museum has added a number of interesting fragments of woven and embroidered robes and burial cloths: Egypto-Roman, Coptic and Saracenic, of periods extending from the First to the Tenth Century.

JAPANESE



JAPANESE SWORD GUARD

THE tsuba, or guard, of the Japanese sword offered to the metal worker the ideal portion of the weapon for the display of his skill as a craftsman. A Japanese gentleman wore no jewelry, so his taste in delicate metal work found its expression in his arms and armor; nowhere so much as in the sword, the privilege of his rank, which was constantly carried, and only laid aside when he entered his own home or that of a friend. The tsuba presenting the ideal surface and contour for its decoration, no diversity of material, variety of contour or method of working has been overlooked in making this important feature of the sword, the beautiful work of art it has become from its evolution from a merely